

CLAIMS

1. A music posture chair comprising:
a frame having a seat portion, a back portion and a plurality of legs;
a seat operably attached to the seat portion; and
5 a back operably attached to the back portion, wherein the back is oriented with respect to the seat at an angle of between ninety and one hundred twenty degrees, and wherein the back has a deflection region proximate a lower edge thereof to enhance diaphragmatic breathing of a vocal or wind instrumentalist who is performing while sitting in the
10 music posture chair.
2. The music posture chair of claim 1, wherein the back includes an edge that extends around at least a portion of an outer side surface and a back surface of the back portion.
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3. The music posture chair of claim 2, wherein the back includes at least one spacer that maintains the back a selected distance from a front surface of the back portion.
- 20 4. The music posture chair of claim 3, wherein the deflection region extends substantially between opposite sides of the back proximate a lower portion of the back.

5. The music posture chair of claim 1, wherein the back is oriented with respect to the seat at an angle of about one hundred three degrees.

6. The music posture chair of claim 1, wherein the seat includes two laterally spaced apart thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.

7. The music posture chair of claim 6, wherein the seat includes a pelvis support plane lying along a longitudinal center line of the seat.

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8. The music posture chair of claim 7, wherein the thigh support planes and the pelvis support plane are contoured to redistribute the musician's weight throughout the buttock and thigh area.

15 9. The music posture chair of claim 7, wherein a back of the musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by a musician's spine are in balance.

10. A music posture chair comprising:
20 a frame having a seat portion, a back portion and a plurality of legs;
a seat operably attached to the seat portion; and

a back attached to the back portion and comprising:

a central region having an upper edge, a lower edge and a pair of side edges that each extend between the upper edge and the lower edge;

5 an end panel that extends along at least a portion of the upper edge and the side edges; and

a spacer that maintains the central region in a spaced-apart relationship with respect to the back portion to define a deflection region proximate the lower edge that extends substantially between
10 the side edges.

11. The music posture chair of claim 10, wherein the back is oriented with respect to the seat at an angle of about one hundred three degrees.

15 12. The music posture chair of claim 10, wherein the seat includes two laterally spaced apart thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.

13. The music posture chair of claim 12, wherein the seat includes a pelvis
20 support plane lying along a longitudinal center line of the seat.

14. The music posture chair of claim 13, wherein the thigh support planes and the pelvis support plane are contoured to redistribute a musician's weight throughout buttock and thigh areas.

5 15. The music posture chair of claim 13, wherein a torso of the musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by the musician's spine are in balance.

16. A method of supporting a vocal or wind musician who is performing while
10 seated, the method comprising:

providing a chair having a seat, a back and a frame for supporting the
seat and back above a ground surface;

supporting the musician's thighs and pelvis with the seat;

distributing the musician's weight across the seat to eliminate pressure
15 points;

orienting the musician's pelvis with respect to the musician's torso in a
natural and relaxed sacro-lumbar curve so that upper body
weight supported by the musician's spine are in balance; and

deflecting a lower portion of the back in response to pressure from the
20 person's torso to provide the musician with proper
diaphragmatic breathing.

17. The method of claim 16, wherein the back includes an edge that extends around at least a portion of an outer side surface and a back surface of the back portion.

5 18. The method of claim 17, and further comprising maintaining the back a selected distance from a front surface of the back portion with at least one spacer.

19. The method of claim 18, wherein the deflection region extends substantially between opposite sides of the back proximate a lower portion of the back.

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20. The method of claim 16, and further comprising orienting the back with respect to the seat at an angle of about one hundred three degrees.

21. The method of claim 16, wherein the seat includes two laterally spaced apart
15 thigh support planes that are each oriented at an angle of between about three degrees above horizontal to ten degrees below horizontal from back to front.

22. The method of claim 21, wherein the seat includes a pelvis support plane lying along a longitudinal center line of the seat.

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23. The method of claim 22, wherein the thigh support planes and the pelvis support plane are contoured to redistribute the musician's weight throughout the buttock and thigh area.

24. The method of claim 22, wherein a back of the musician is positioned relative to the pelvis support plane in a natural and relaxed sacro-lumbar curve so that upper body weight supported by a musician's spine are in balance.

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25. A music posture chair for a performing musician comprising:

a frame having a seat portion, a back portion and a plurality of legs, wherein

the back portion comprises a pair of side rails and a top rail that extends between the side rails, wherein the seat portion extends from

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the back portion, and wherein the plurality of legs support the seat portion and the back portion above a ground surface;

a seat attached to the seat portion, wherein the height of the chair seat permits

the musician to have both feet flat on the floor, and wherein the chair seat comprises:

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two thigh support planes that are each oriented at an angle of between

about three degrees above horizontal to ten degrees below

horizontal from back to front and in combination with the

height of the chair seat causes the thighs of the musician to

slant downward toward the floor to open the angle between the

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abdomen and legs of the musician to enhance diaphragmatic

breathing; and

a central support area forming a pelvis support plane comprising an

area lying along a longitudinal center line of the seat;

5 a back positioned so that a center line of the back intersects the thigh support
plane at an angle within the range of ninety degrees to one hundred
twenty-five degrees and intersects the pelvis support plane at a back
edge of the pelvis support plane so that the back of the musician is
precisely positioned relative to the pelvis support plane in a natural
and relaxed sacro-lumbar curve so that the organs and upper body
weight supported by the spine of the performer are in balance, and
wherein the back comprises a deflection region that deflects in
response to force from the musician's back to enhance the ability of
10 the musician to experience diaphragmatic breathing.

26. The music posture chair of claim 25, wherein the chair seat has a back edge
and a front edge and wherein the slope of the pelvis support plane is at an angle of
about six degrees above horizontal from back to front.

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27. The music posture chair of claim 25, wherein the angle of the backrest to the
pelvis support plane is at an angle of between about ninety degrees to one hundred
eighteen degrees.

20 28. The music posture chair of claim 25, wherein the chair seat has a back edge
and a front edge and wherein the pelvis support plane is at an angle of between about
twenty degrees to three degrees above the thigh support plane from back to front.

29. The music posture chair of claim 25, wherein the pelvis support plane is at an angle of about three degrees above the thigh support plane.

30. The music posture chair of claim 25, wherein the height of the seat is within
5 the range of sixteen and a half inches to eighteen and a half inches.

31. The music posture chair of claim 25, wherein the thigh support plane and the pelvis support plane are contoured to redistribute the weight of the musician throughout the buttock and thigh area.